

## Music Seminar . . . . .



### INAUGURAL ADDRESS

By JUSTICE T.L. VENKATARAMA AIYAR

I HAVE great pleasure in welcoming you all unto this Seminar. This is the first Seminar on music organised by the Sangeet Natak Akadami, and there can be no two opinions about its importance in the cause of culture. A nation lives in its culture, and if this country has survived so many political shocks and has continued to live through thousands of years, it is because of its imperishable culture. Music occupies an honoured place in the domain of culture, and India can justly be proud of a long and proud record of achievements in music. All through the ages, music has through *bhakti* thrilled the hearts and lifted the minds of millions and millions of men and women in this country. Our sages and saints have brought solace and comfort to suffering humanity in hymns and songs which have an eternal appeal; and in art music, where

beauty reigns, the creations of our master minds have remained a joy for ever.

It is indeed in the region of classical music that our contribution is unique. The concept of *raga* is something which is peculiar to our system whether it be Hindustani or Carnatic music. Now, what is a *raga*? It is a melody with a distinct form. It is a sound picture which is distinguishable from other sound pictures. Those who have been brought up in classical tradition can visualise it in their mind. What is remarkable about the *ragas* is that though they cannot be seen by the naked eyes, they recall to the mind of all those who know them the same pictures. The *raga*, *Jayajayavanthi*, for example, means the same melody with the same features to all music-knowing persons, whether in Poona or in Lucknow. So also

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the *raga*, *Bhairavi*, of the Carnatic music, for example, connotes the same thing, whether it is rendered at Madras or Vishakhapatnam or Trivandrum or Bangalore. These *ragas* form a class of personages whose body is sound, *Nada tanu*, and visible to those who are initiated in the knowledge of music. Thinking of the *raga* concept, one is reminded of the terms in which God is described in the *Vedas* :

"His form does not appear to sight. No one sees Him with his naked eyes. They see Him who see Him with thoughts in their minds and they become immortal."

It is the portrayal of the *raga* form that is known as *raga alapana*, and that is rightly regarded as the culmination of musical scholarship and imagination, in the same way that drama is considered as the highest expression of poetic art — *Natakantam Kavittvam*. The ambition of our classical musicians is to present the features of a *raga* in all its aspects, vividly and faithfully, by bringing out its characteristic *sancharas*. Herein lies the glory of Indian music.

There is nothing corresponding to our concept of *ragas* in other systems of music. Though in the West, they have songs based on the principle of harmony occasionally with melody passages, and they are of surpassing excellence, they have no notion of melody as in itself a distinct entity divorced from song. The concept and the evolution of *ragas* must therefore justly be regarded as the high-water mark of excellence in the art music of India. That is among the richest of our heritages, and it is our duty to see that it is properly maintained and cultivated.

At the same time, there are other types of music such as folk songs and Bhajans which have also a powerful claim on our attention. It may be said of folk songs that they have the oldest lineage among the musical compositions. In its infancy, the human mind expresses itself in forms which are spontaneous and well-suited to express its emotions. In such a type, the melody must necessarily be simple and repetitive, and its range confined to three or four *swaras*. Judged by the standard of the classical *ragas* which range over all the three *sthayis*, the folk songs must appear crude and imperfect. But it should not be forgotten that it is the folk songs that form the foundation of much of our classical music. The *ragas*

in their present form largely represent the expansion of the melodies of folk songs through a process of repeating them at different parts of the gamut and assimilating other melodies. A critical study of the folk songs and the *ragas* will show how much the latter owe to the former. The child is the father of the man, and the folk songs are children from which classical music has grown. Even now, we have *ragas* called *Nishadantya*, *Dhaivatantya* and so forth, which represent melodies which are confined within a single *sthayi*. It is my view that there is still a rich field before us in the region of unexplored and neglected folk music which, apart from its value as an expression of a simpler type of music, may be made to yield fresh crop of classical music. This appears to me to be a more natural line of expansion, than inventing so-called new *ragas*, which are mere *swaras* without form or grace.

Then, we have the *bhajan* music, that is, songs which are in praise of God. The earliest musical compositions belonging to this group are the religious hymns in Tamil of the Saints, *Saivaite* and *Vaishnavite*, in South India called *Thevarams* and *Prabandhams*. Then we have *Devarnamas* in Kannada language, of *Bhaktas* called *Dasa Kutas*, and later still, we have the songs of Kabirdas, Surdas and other Hindustani composers. It is this class of songs that has had, at all times, the largest mass appeal, and they have exerted a profound influence in elevating minds of men and bringing happiness unto them. This must clearly occupy a prominent place in our musical education.

I should now refer to the class of compositions known as *Kirtanas*, which have attained perfection in the hands of the Classical Trinity of Carnatic music, Thyagaraja, Muthuswami Dikshitar and Shyama Sastri. These composers had the *bhajan* songs as the basis of the content of their *Kirtanas*; but at the same time, they adopted them as the vehicles of expression of classical music of the highest aesthetic quality. It is this combination of *bhakti* and art that has made them unique, and if classical music is much more widely appreciated in South India than elsewhere, that is due in no small measure to the adoption of the *Kirtana* forms by the classical composers of Carnatic music. I am aware that Sri Haridas, the *guru* of the famous Tansen, did the same thing for classical Hindustani music. It is my desire that there should be an increasing adoption of the *Kirtana* type of songs in Hindustani music.

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I shall now touch on some of the problems which will be engaging your attention during the discussions at the Seminar. There is, firstly, the question of musical education. Until recently the mode of learning music was by *Gurukul Veasa*; but now, there is an increasing tendency to substitute books for *guru*. That, I am afraid, has not been for the good of the art. While the *Guru-Sishya* system of education will be conceded to be the best in all branches of learning, in the case of music I make bold to assert that it is the only sound method of imparting knowledge of classical music. I have emphasised that *raga* is the fort of classical music, and that each *raga* has its own distinct sound picture. How is this to be learnt, unless it be by listening to the *guru*? It is in this way that *ragas* have been transmitted in the *Guru-Sishya parampara* through hundreds of years. It is a mistake to think that *ragas* could correctly and adequately be learnt through the *swaras*. The shades of a *raga* are so infinite and subtle that it is impossible to represent them in *swaras* so as to give an accurate picture of them. You can no more describe the features of *ragas* in terms of *swaras* than the features of a person in terms of bones and measurements. Our music is properly learnt through the ear and not the eyes, and we should avoid any method of education which will have the effect of displacing the *Gurukula* system.

Talking of musical education, it is also desirable to remember that its nature must vary with the class of music that has to be taught. If it is folk music or ballads or even *bhajan*, not much of education in the *Lakshana* or grammar of music is needed; but when the subject of education is classical music, it must be imparted on the traditional lines with special emphasis on the *Lakshana* and also voice culture.

I must now refer to orchestration about

which there has been latterly some discussion in the world of Indian music. Now, the principle of harmony as it obtains in Western music, is so fundamentally different from the principle of melody on which our classical music is built that the two cannot co-exist. Some experiments have been made by way of introducing supporting melodies in the rendering of our classical songs. But I should confess that they have not impressed me. I cannot avoid expressing my fear that if the principle of harmony is largely incorporated in our system, it may end in destroying it. It should be noted in this connection that orchestra is something totally different from group singing, *Vrindagana*, as it is called. In *Vrindagana*, the same melody is rendered by a number of persons entirely vocally or partly vocally and partly through instruments. That does not go against the genius of our system, and can, within limits, be productive of good results; but that is totally different from orchestration.

Then, there is the question of notation. That is a subject which I understand is engaging the attention of a special committee, and I do not desire to enter into a discussion of it now. But whatever notation we may adopt, we should not forget that unless it is supplemented by traditional knowledge, its value as regards classical music must be limited.

Before concluding, I wish to express my hope that the participants in the Seminar will realise that both the systems of music, Hindustani and Carnatic, have an essential unity, that the differences between them are more dialectical, and that in our music, we have a factor which makes for the cultural unity of this great country.

I wish the Seminar all success.

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*Prof. Humayun Kabir addressing the Seminar.*

### A brief account

The Sangeet Natak Akadami since its very inception has made efforts to bring together all the eminent scholars, specialists and practical exponents in the fields of music, dance, drama and films in order to take stock of the existing situation, to exchange opinion and experiences, as also to evolve some common understanding for the future development of these arts. Organising national seminars was a step taken in this direction. The Akadami has already organised a Seminar each on films and drama in 1955 and 1956 respectively. Thus the music seminar organised this year during March-April 1957 was another link in the same chain.

The Seminar, as expected, brought some of the outstanding musicologists and experts of classical, folk and popular music, both of Hindustani and Karnatic systems who contributed papers and participated in the lively discussions. Attempts were made to cover almost all styles and forms of music including devotional and temple music.

In order to make the discussions and deliberations more real and concrete the Akadami had invited some of the eminent exponents of various forms, styles and systems of music to give demonstrations every evening.

### Inauguration

The Music Seminar was inaugurated by Mr. Justice T. L. Venkatarama Aiyar on the 31st March 1957 at the Vigyan Bhawan. The

programme began with an invocation sung by the staff and students of the Gandharva Mahavidyalaya, Delhi.

Dr. P.V. Rajmanner, Chairman of the Akadami welcomed Mr. Justice T.L. Venkatarama Aiyar "a great scholar, musician and man of culture".

Inaugurating the Seminar, Mr. Justice Venkatarama Aiyar said—"This is the first Seminar on music organised by the Sangeet Natak Akadami, and there can be no two opinions about its importance ..."

During the course of his learned address Justice Venkatarama Aiyar hoped: "the participants in the Seminar will realise that both the systems of music, Hindustani and Karnatic have an essential unity, that the differences between them are more dialectical, and that in our music, we have a factor which makes for the cultural unity of this great country....."

The inauguration ceremony, attended by delegates, observers and a large number of visitors came to a close with a vote of thanks proposed by Smt. Kamaladevi Chattopadhyaya the Vice-Chairman of the Akadami.

### 1st April 1957

In all five papers were read with an interesting discussion on music education at the first session of the Music Seminar held in the Committee Room of Vigyan Bhawan with Prof. Humayun Kabir in the Chair.

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*A view of the Seminar in Session*

In his opening remarks, Prof. Humayun Kabir stated, that there had been a divorce between practice and theory of music, and so both had suffered in recent centuries. He expressed the hope that one of the purposes of the Music Seminar would be to attempt to re-establish some of the contacts and an exchange of experience and knowledge and contact with laymen.

After stating the importance of music in education, Prof. Kabir called upon Prof. Ratanjankar to read his paper on "*Comparative Study of the Old Traditional Methods of Musical Training and Modern Music Classes.*"

Prof. Ratanjankar maintained that the modern music class system should be standardised and a student should be attached to an Ustad after the completion of initial course in music.

Prof. Ratanjankar referred to the yeoman service rendered by Pt. V.N. Bhatkhande whose notation-system and invaluable works on music had created a systematic course in music.

Prof. Sambamoorthy then read his paper on "*Aids to the Teaching of Music*" and explained it with charts and diagrams. He stressed on the utility of visual aids to the teaching of music and gave practical demonstrations of these which were popular for teaching Karnatic music in the South. Some of the delegates suggested that these should be employed by the teachers of the Hindustani Music in the North.

An animated discussion followed this



*Invocation by the Students of Gandharva Mahavidyalaya*

scholarly talk as Prof. Sambamoorthy's graphic method of describing a *raga* had aroused the curiosity of many observers and delegates.

In the afternoon Prof. A. Lobo read his paper "*Music Education in India and its Future with particular stress on notation*" and remarked that diversities of style, rendering methodology and conventions crowding the Indian classical music today are due to the absence of a standard system of notation.

Prof. Lobo further said: "Bharata's universal scale and Sharangdeva's Shruti system are among the greatest contributions of India to the world....."

"While the West is eager to learn and profit by the findings of Eastern countries,

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*Prof. Sambamoorthy reading his paper.*

Indian musicians should admit and assimilate the principles of Harmonisation, one of the greatest achievements of the West."

Shri V. Rajopadhye, speaking at the afternoon session of the Seminar gave an account of his approach to teaching music. He said the intelligence and voice of students should be taken into account before initiating them in the art. He demanded a classification of students—(1) those devoted to the art as a life-time occupation, as professionals, (2) and those who take to music as a pastime and hobby. This classification would enable the courses of study and method of education to be fixed according to the classification.

He further recommended a classification of students according to their ability, gift and talents in music.

Shri Rajopadhye in his talk suggested the symbolising of a *raga* in visual form to make the pupil understand it easily.

Shri S. S. Bodas in his paper on "*Musical Education and its Future*" gave the background of how training in music was imparted at the beginning of the present century, and said that it faced a set-back owing to paucity of proper institutions. Shri Bodas paid high tributes to Mrs. Annie Besant for introducing this fine art in educational institutions. He said that it was primarily through her efforts and those of Pt. Vishnu Digamber Paluskar that music found a place in schools.

One of the suggestions of Shri Bodas was that the Akadami should take the initiative in standardisation of music examinations, diplomas and degrees of music with the co-operation of certifying institutions.

### 2nd April 1957

The second session of the Seminar began with Smt. Kamaladevi Chattopadhyaya in the chair. Prof. B.R. Deodhar presented his paper on "*Voice Culture*", saying that our rich ancient manuscripts on music while dwelling on the subjects of Jati, Moorchhana, Shruti, Raag etc. do not touch upon the science of voice culture except as a passing reference to the merits and demerits of a Singer.

Prof. Deodhar then spoke of the evils of the 'mike' technique e.g., suppressed and



*Prof. Deodhar demonstrating his paper on voice culture.*

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artificial voice that catches the listeners. He said this is imitated by our young vocalists, with the result that their voices do not possess a throw of even 7 or 8 feet. Prof. Deodhar enumerated the defects amongst singers while practising music and thereafter demonstrating himself gave a few hints to train the voice.

In conclusion he said "we need to have well-equipped voice culture centres adequately distributed all over the country, and stop young artistes getting into the habit of artificial voice production". He suggested that the Sangeet Natak Akadami should take up this issue immediately and convene an advisory body of people well versed in the science. Prof. Sambamoorthy and Prof. Ratanjankar agreed wholeheartedly with the suggestion.

Heated discussions followed the talk specially in reference to the theory of Voice Culture in the classics.

This was followed by a paper on "*Music for Children*" by Shri Samar Chatterjee. The talk was illustrated with tape recordings. He said that the composer of child-rhymes must choose his words carefully and lay emphasis on action. He pleaded for child melodies on the curriculum in India.

Mrs. Madeleine Mansion of Paris, who happened to be in Delhi was invited to the Seminar to give her experience as a singer and teacher of vocal technique. She gave a thought provoking lecture followed by demonstrations.

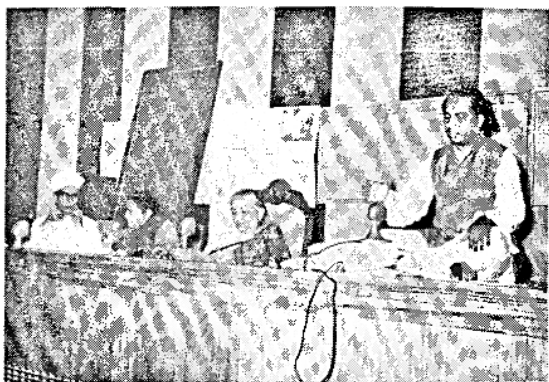
The day's session ended with a vote of thank to the various speakers of the day for their lucid exposition of voice culture and problems relating to it.

In the evening the delegates, observers and participants of the Seminar were accorded a reception by a few music organisations of the city at the Constitution Club, which was followed by a short programme of music and dance.

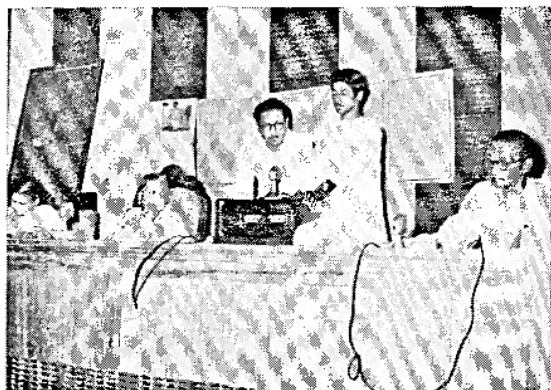
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**3rd April 1957**

The session opened with a lively discussion on the use of harmonium in Indian music mentioned in Shri Samar Chatterjee's paper.



*Shri Aminuddin Dagar demonstrating Dhrupad gayaki*



*Dr. Maheswar Neog of Assam reading his paper*



*Shri Imrat Khan illustrating Shri Arvind Parikh's paper on Sitar*

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Smt. Ranganayaki then read her paper on "*Songs of some Vaishnava Mystics of South India*", stressing on the universal appeal of the songs, which transcend ordinary limitations of time and space. She sang some of the compositions to illustrate her paper.

Tracing the history and development of "*Trends of Classical Music in Maharashtra*," Shri V.H. Deshpande made some general observations about the draw-backs of the *Gharanas* that rose and fell in Maharashtra. He concluded 'his modest survey' as he called it, by saying 'any artist who wants to be great must break through the walls of '*Gharanas*' however formidable, while the *Guru* can render his best service to the art by training his disciples to secure freedom from himself and enable the latter to come to his real own.....'

Shri N.V. Joshi in his paper on "*The Influence of Marathi Stage on Music*" said that stage-music paved the way to a better understanding of the classical music bridging the gulf between the folk and classical music. The impact of the music in Marathi plays like *Subhadra*, *Manapaman*, and *Swayamvara* etc. on the *natak*-loving audience was tremendous, and scintillating songs in these plays continued to make great emotional appeal for a long time.

In the initial stages, the songs in Marathi plays were mostly derived from *Kirtana* and other devotional couplets—later sweet and simple *lavanis* along with various rustic tunes engaged the attention of composers as in '*Shakuntala*'. He said that the Marathi Stage brought a broad knowledge and an intelligent appreciation of the technique of *Lalit* and *Ragadari* music within the reach of common man.

It was the emergence of talkies in the past 20 years which proved a setback to the Marathi stage and its foster-child, music. He made a plea for making attempts to revive the old glory of the Marathi Stage and its haunting melodies. He sang a few of the popular Marathi Songs.

This interesting paper inspired the delegates to an animated discussion.



Shri Vasant Desai singing at the Prime Minister's House.



Shri Pankaj Mullick and Smt. Suchitra Mitra singing at the Prime Minister's House.

Shri R.C. Mehta speaking extempore on "*Trends in Classical Music of Gujarat*" traced the growth and development of classical music in Gujarat and its main contribution to various styles of Indian music. While referring to the eminent musicians of the past like Narsi Mehta, Naik Baiju, Ras Kaumudikar Pandit Sri Kantha, Shri Mehta mentioned the *Vallabha Sampradaya* temple music which is rich in *Dhrupad* and *Dhamar* sung in praise of Radha and Krishna. He also spoke at length about the *Khayalnama 'Taranas'* in *Vilambit Laya*.

Shri Mehta's paper attracted the attention of quite a few delegates especially on the points raised in his paper pertaining to the relation between *Dhrupad* and *Khayal*. Smt. Nirmala Joshi asked for more information about the *Khayalnamas*.

After chanting a sloka on music, the invaluable gift of God to mankind, Shri B.N. Goswami began his paper "*The Role of Music in India*".

In his talk in Hindi, Shri Goswami traced the growth of Indian music from the Vedic times to the present day and emphasised the need of research in the field of music.

With discussion on certain passages of the paper, the day's session came to an end.

#### 4th April 1957

Shri Krishna Rao Shankar Pandit addressed the gathering on "*Music in Madhya Pradesh with special reference to Gwalior*" giving a comprehensive survey of the development of Gwalior *Gayaki*. He praised the *Gayaki* and its chief exponent Ustad Haddu Khan. He also expressed his dislike for modern music which according to him is leaning too much towards simplicity.

After him came Shri Pankaj Mullick dominating the morning's session with his paper "*Influence of North-Indian Music on the Evolution of Popular Music in Bengali Motion*

*Picture*". Shri Mullick tried to prove that films in Bengal, ever since their inception, had assimilated all that was good in Indian music. In support of his argument he said that "the films in Bengal have enriched their music both with classical and folk music, and what is more have taken beautiful lyric compositions of Rabindranath Tagore, Rajani Kanta, Atul Prasad, and Nazrul and rendered them in modern music."

He cited examples of pictures like "*Jadu Bhatta*" and "*Dhuli*" which have won popularity because of their classical music, at the same time he deprecated slavish imitation of Western music.

Shri V. Nagiah's paper on "*South Indian Film Music*" was taken as read as he could not attend the Seminar. In his paper Shri Nagiah observed that a picture without good music could not survive in South India. He also argued that, "Music should fertilise and enrich itself by assimilating wherever possible, beauties of other musical systems".

This was followed by discussion on the popularity of Film Music.

Prof. Sambamoorthy then gave an exposition of "*Devotional Music and its Role in Classical Music*". He said next to pure art-music, sacred music claimed the largest number of musical compositions, the reason being the universal longing for God. He dwelt at length on the *Ashtapadis*, *Kirtans*, *Bhajans* and enumerated other types of devotional songs giving graphic accounts of them. Towards the end of the session he gave a demonstration of rare as well as newly devised musical instruments.

Shri Shailajaranjan Majumdar, presented his paper "*Growth and Problem of Popular Music with special reference to Rabindra Sangeet*" and stated that Rabindra Sangeet strikes a mean between the spontaneous and created varieties of popular music. Tagore's music blended folk and classical music and hence was popular without being cheap.

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Referring to the problems of popular music, Shri Majumdar said that a popular song suffered in effect when its lyric and tune were composed by different persons of the lyric at one time and tune at another.

Rabindra Sangeet represents a unique fusion of music, poetry and sentiment as there is a perfect accord between the sound and sense of the songs along with rich emotional content.

The talk was illustrated with appropriate songs of Tagore.

The day's session came to a close with Shri Vasant Desai's thought provoking paper on classical Music and Film Music.

While Pankaj Mullick restricted his observations chiefly to the film music of Bengal, Shri Vasant Desai put up a strong defence against those people who objected to classical music being contaminated by film music.

Arguing vehemently for the cause of film music he said, "even if the view that films have done considerable harm to classical music is accepted, credit should be given to the film music for the great service it has rendered in bringing music closer to the common people". While regretting the onslaught against popular film music by the All India Radio he said that instead of banning film poetry (Sahitya) which is at times very lend, the music had been condemned. He then gave a few demonstrations to elucidate his arguments.

In the evening, the Prime Minister, Shri Jawahar Lal Nehru was 'At Home' to the participants of the Seminar.

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### 5th April 1957

The fifth session of the Seminar covered a wide range of subjects.

Shri Maheswar Neog initiated the days' discussions with his paper entitled "*Classical Music in Assam*". Shri Neog stated that Assam had a strong cultural tradition. The neo-Vaishnava movement which started towards the close of the 15th century in Assam



*Shri Sambamoorthy demonstrating different musical instruments.*



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*Shri Sambamoorthy demonstrating Sargam on a  
bronz statue.*

brought in its trail an upsurge of music. While referring to Borgeet (noble songs) and Ankiya Geet (songs in a drama) Shri Neog spoke of a striking feature of Assam where certain melodies are connected with particular *Talas*, for instance, Asavari Raga is commonly timed to Yati-tala, while Kalyani to Kharan etc. A very interesting demonstration of songs followed Shri Maheshwar Neog's paper.

Smt. Aida Lobo then read her paper on "*Group Singing and its Future*". She stated that group singing or aggregate presentation of song has been known to foster, in children particularly, a sense of discipline and team spirit.

*Bhajans, Kirtans, Abhangas and Rabindra Sangeet* are very suitable for group singing. She urged the drive for the collection and notation of popular tunes with simple, melodic lines, form and rhythm. She gave a detailed description of the varieties of groups that can be formed in group-singing. She also suggested the functioning of choral groups.

Smt. Lobo was congratulated by most of the delegates for the valuable paper submitted by her. She gave one or two demonstrations to clarify the views expressed in her paper.

Shri Chandrasekhariah followed up the subject by reading his paper on "*Musical techniques in relation to Literary Expression in Group Singing*." He enumerated the considerations that should govern the composition and the teaching of a community song as also the special qualifications of a teacher of such songs. From the compositional point of view, he added, a song is divided into its constituents, the melody and the rhythm. The music of a group song should be simple and flowing, with naturally joined phrases. He also pointed out that composition must achieve complete synchronisation between the note-duration and vowel-duration.

Shri Shantidev Ghosh who further continued the topic with his paper on the "*Problem of Group Singing*" remarked that group-singing had become a problem only for those who were living in cities—because the villagers still had a well-knit community life and tradition in the communal cultural activity.

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Recalling the great impetus given to group singing by Tagore, Shri Shantidev concluded his talk giving proposals for the promotion of group-singing among urban people.

Then came Shri K. J. Nathan's paper on "*The Role of Broadcasting in Revitalising Indian Music.*" He stated that one of the most important channels of mass communication, broadcasting, answered the social need of providing artistic experience to the masses. He was of the opinion that All India Radio should offer to its listeners a music they could enjoy without straining their nerves for it. He also spoke of the need for a system of "Popular Music" which is not Karnatic nor Hindustani, but Indian !

Thereafter Shri Keshav Rao Bhole read his paper entitled "*The contribution of Stage Music to the Growth of Popular Music.*"

Shri Keshav Rao stated that the year 1880 should be written in golden letters in the history of the Marathi stage, the year in which Anna Sahab Kirloskar produced "*Shakuntala*" of Kalidas in Marathi with beautiful music experimenting with *gazel*, *thumri* and other prevalent styles of music. Shri Bhole paid glowing tributes to musician-actors Balgandharva, Joglekar and Dinanath Mangeshkar and spoke of Khadikar's pioneering work in introducing musical plays in the year 1910. In conclusion Shri Bhole said that the Marathi Stage had exploited and presented all kinds of musical styles to suit its needs.

Shri Brijnandan Azad then presented his paper "*Trends in Classical Music in Bihar.*" While tracing the development of music in Bihar, Shri Azad said that Bihar's contribution to classical styles of singing has been greatest in the fields of Dhrupad and Thumri. He further added that musical activity in Bihar usually found preference with the people known as "Kathaks" or "Maliks".

Shri Azad added that the present day critics in Bihar treated *Thumri* as a classical style because it would be interpreted by following certain rules and principles.

Shri D. G. Vyas read his paper on the "*Vaishnavapanthi Devotional Music*" in which he dwelt at length on the four *sampradayas* of Vaishnavism, Shri Rudra, Nimbarka and

Madhva and sects that came later in the 14 and 16 centuries A. D.

Shri Vyas said that in India there had been for ages a living link between religion and music and each had a substantial contribution towards the growth of the other.

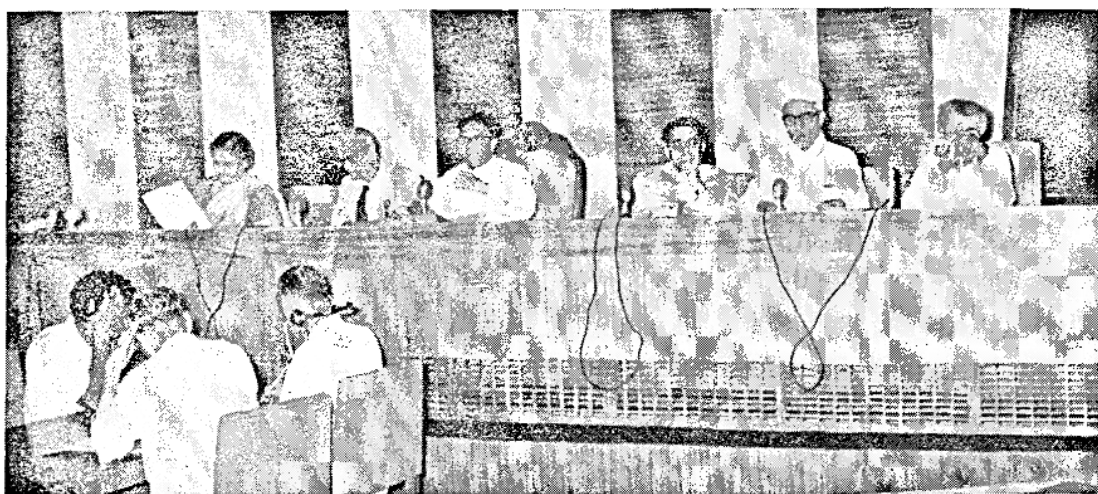
Shri Vyas referred to the illustrious devotees "Vaggeykars" who have left a tradition of lyrical poetry with rich musical content. Shri Vyas concluded his paper by saying that the age of Vaishnavism was the period of a synthesis of poetry and melody, the Vaishnava composers, and singers having left a treasure of songs in almost all the classical tunes of their times. In the "*Keertana sampradaya*" the tala was considered as important as the tune.

The lecture was followed by demonstrations of devotional songs by a team of Vaishnavapanthi devotees.

Shri G. S. Ranade and Shri O. C. Ganguly could not come to read their papers on the "*Affinity and Relationship between Folk and Classical Music*" therefore, Shri N. Mazumdar made a few observations. He said, "I am more on the folk side of this subject, as from my early youth I have wandered from village to village in collection of folk tunes from Gujarat, Saurashtra and Cutch". He felt that the exponents of classical music should not speak disparagingly about folk music. On the other hand, "we should put our differences aside and pool together all the resources of our own land, so as to compose well-blended music . . . . ."



Dr. D.G. Vyas reading his paper.



*Prof. Sambamoorthy reading his paper.*



*Pt. Dilipchandra Vedi reading his paper.*



*Shri T.N. Ramachandran reading his paper on Music in Sculpture.*

In the discussions that followed, Prof. Lobo remarked that when the speakers condemn the influence of Western Music on Indian Music, they should specify the particular class of Western Music which has the derogatory influence. Because Western Music generally means a lot of things.

With this discussion the session came to a close.

### **6th April 1957**

The day's session started with Shri A. C. Pandeya's paper entitled "*Dhru (va) pad*" in which he traced the evolution of the Dhrupad style, as well as the development of composition, stating how it shifted from the devotional to secular. Shri Pandeya also spoke of the introduction of Khayal.

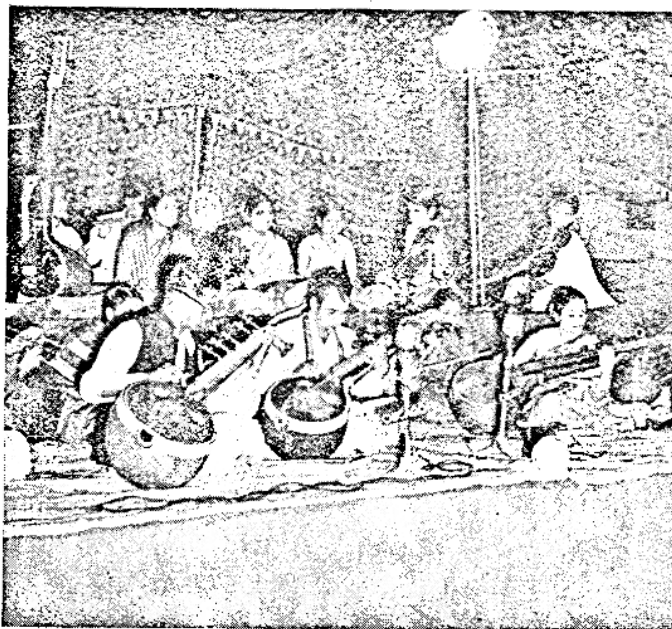
While referring to the various "banis" Shri Pandeya paid tributes to the Dagur Bani for having preserved the form of Dhrupad since the days of Bairam Khan. He also spoke of the contribution of the Dagur family of Jaipur and Chandan Lal Chaubey of Brindaban in preserving and popularising the Dhrupad style of Music.

Demonstrations of "Alaap", "Akar" etc. were given by Khan Saheb Nasir Amin-ud-din Dagur to illustrate certain points in Shri Pandeya's paper.

A heated discussion followed the paper especially regarding voice culture, the evolution of Khayal etc.

## Music Seminar . . . . .

*Demonstration of Karnatic orchestra at the Seminar.*



Then Shri Lalmani Misra's paper on "*The Problem of Orchestration in Indian Music*" was taken up. Speaking on the variety of musical instruments, Shri Misra stated that instrumental music had the advantage of being complete in itself. Shri Misra referred to the palaces of Baroda, Rampur, Maihar and some individuals in Calcutta as initiators of modern Indian Orchestra.

Shri Misra remarked, "I personally think that *raga* can always be there as the basis of a composition but the object should primarily be the creation of a specific mood....".

Concluding his paper Shri Misra said that Orchestration in India cannot make much headway unless specially trained instrumentalists are available, which again leads us to the problem of standardisation in the teaching of music.

Shri Vishnu Das Shirali's paper on the "*Problem of Orchestration in Indian Music*" was taken as read, due to Shri Shirali's absence. Referring to the individualistic character of Indian instruments, he suggested a way out by saying that a careful study and selection of various instruments and their tonal range is the first step towards Orchestration. He also recommended an equivalent of Western harmony by forming a sort of counterpoint achieved through a superimposition of melodies.

Shri Dilip Chandra Vedi presented his paper on "*Punjab Music, Its Nature and Growth*".

Shri Dilip Chandra Vedi said the birth of music in the Punjab could be traced back to the Vedic times. He said "Gandhaar Desh" mentioned in ancient texts included the region of undivided Punjab. Besides numerous musicians and composers, Shri Vedi mentioned names of Banne Khan Saheb, Ali Baksh, and

Fateh Ali Khan of Patiala, who introduced and popularised Khayal in Punjab.

While in the earlier days "Dhrupad" was very popular, these stalwarts were responsible for the Patiala *gharana* of music.

Shri Vedi then referred to the Tappa style of singing which had developed in the Punjab.

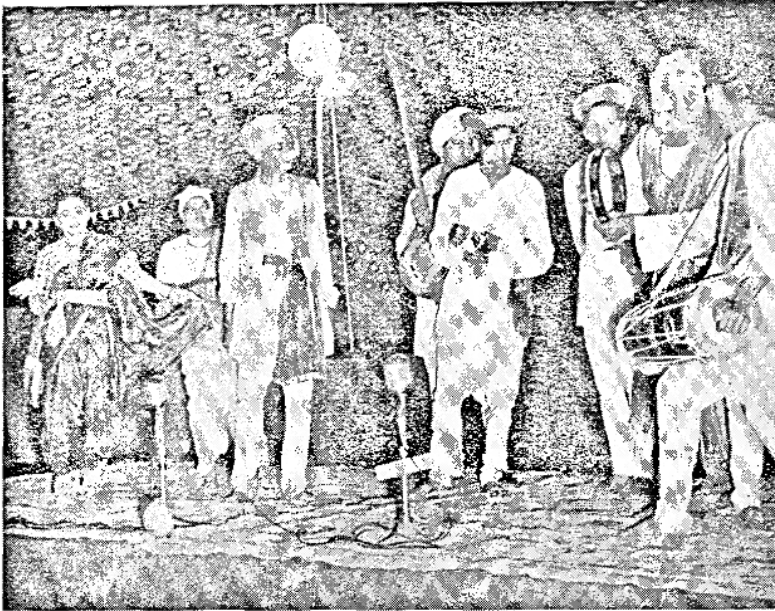
Shri Vedi gave practical demonstration of a number of ragas popular in the Punjab at one time but now almost forgotten.

Sri Arvind Parikh then read his paper on '*the Sitar*', Sri Parikh stated that music in India had been enriched by a variety of Indian instruments. After dealing with the evolution of the sitar as an off-spring of Veena, he praised it as a complete instrument on which any rag could be played with the greatest ease. Besides Amir Khusro the pioneer of Sitar, Parikh referred to the contributions made by two brothers Imrat Sen and Nihal Sen, the descendants of the Great Tansen, towards developing sitar into a solo instrument.

Imrat Khan, the younger brother of Ustad Vilayat Khan demonstrated the "*Gayaki Ang*" on the Sitar to illustrate Shri Parikh's paper.

Thereafter Shri C.B. Gupta explained some points from his paper "*Musical Treatises in*

## Music Seminar . . . . .



*Demonstration of Powada Singing at the Seminar by Shri Inamdar and Party.*

*Sanskrit*". He dwelt on the significance of the term, "*Sangeet*", which according to ancient Sanskrit treatises, means a union of song, dance and instrumental music.

He gave an account of 26 musical treatises in Sanskrit in a systematic chronological order and stressed the need for wider research in music literature for evolving a uniform way of teaching music throughout the country.

Other interesting papers presented to the Seminar were "*Delhi Gayaki*" by Ustad Chand Khan, "*Sikandare Ka Gharana*" by Ustad Nasiruddin Gore, "*Bhadrachala Ramdas*" by Shri V. Apparao, "*Modern Trends in the Classical Music of South India*" by Prof. B. Srinivasan, "*Martial Musical Instruments of Ancient India*" by Smt. K. V. Sakuntala, "*Trends of Classical Music in Bengal*" by Swami Prajnananda, "*Compositions of Swathi Thirunal*" by Smt. Leela Onchery, "*Kirana School of Singing*" by Shri Amarnath etc.

Smt. Nirmala Joshi then read out proposed recommendations for the approval of the delegates.

### 7th April 1957

The last session of the Seminar began with Justice T.L. Venkatarama Aiyar in the chair.

Justice Aiyar introduced the speaker of the day Shri T.L. Ramchandran, Joint Director-General of Archaeology who gave a very learned discourse on "*Music in Sculpture*." The talk was illustrated with slides.

In the course of his learned talk Shri Ramchandran took his audience through the architectural vestiges of our country, beginning from the dawn of Indian civilisation and brought them "down to what we have today in our midst, call it Natya, Music or Kavya."

After thanking Shri Ramchandran for his interesting discourse Justice Aiyar concluded the music Seminar saying that it had been a great success, as a great emphasis had rightly been laid on the cultural aspect of music, art-music.

"Though I have not been able to attend all the sessions", he added, "I have seen reports of all the discussions and I am glad that its cultural level has been very high."

Justice Aiyar then made a fervent plea that exponents of both the Hindustani and Karnatic styles of music should acknowledge the achievements of each other and bring about a happy synthesis of the two systems.

The Music Seminar concluded at Vigyan Bhavan on 7th April after adopting a few recommendations and resolutions.